

IN FOCUS



January-February 2026

Volume 99, Issue 3

The Newsletter of the Photographic Society of Rhode Island

CELEBRATING PHOTOGRAPHY IN RHODE ISLAND SINCE 1927



Oakland Beach Sunset. Photo by Lincoln Smith

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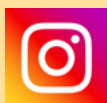
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PSRI is a Proud member of:



President's Message



As we close out another year and ring in a new one, I've taken time to look back at what I wrote at this point last year. Back then, I reflected on the year that was, specifically my personal growth—"not just with photography but through photography"—

and noted that I looked forward to more of the same in the coming year.

Now, looking back on those words, I can confidently report many good things on a personal level from the experiences

I have had through this Club: the personal relationships, the photography, and the experience of being part of its leadership. And while all of those may not be true for each of you, I hope that at least one resonates and offers a positive, uplifting effect on your lives.

As I again look forward to the coming year, I am sure I can count on this Club continuing its long legacy of offering a safe and respectful place to spend time with friends, working at a craft we love—one that is an uplifting part of our lives. I hope you find it enriching to have a steady and traditional gathering space in an ever more complicated world, with ever-expanding technologies that often sideline the long-important element of face-to-face, in-person time with friends and contemporaries.

Bob Mattera

THANK YOU!!

I want to thank the Board of Directors for voting to make me a Lifetime member of PSRI. It was a complete surprise at the Christmas party and it really meant a lot to me. Also, I want to thank Bob for his kind words. It has been my pleasure to be a member of this organization and to have so many friends over the last 42 years.

God bless you all. Lincoln

Happy New Year

Whether you're chasing the perfect golden hour, experimenting with long exposures, or capturing raw street moments, we hope 2026 brings you unlimited inspiration and perfect light.

May your focus stay sharp, your shutter be quick, and your compositions be bold.

Your PSRI newsletter staff:

Mary Doo

Mike Dooley

Bob Mattera

Lincoln Smith

Bernadette van der Vliet



Photoby Lauren Lambert

PSRI Mission Statement

The mission of the Photographic Society of Rhode Island is to promote photography as an art form and provide a supportive community for photographers of all skill levels. We aim to inspire creativity, improve technical skills, and encourage artistic growth among our members through education, exhibits, competitions, photo outings, and networking events. By creating opportunities to share knowledge and critiques in a positive environment, we hope to advance the craft of photography in our community.

We invite you to join us at one of our meetings to experience this energy firsthand. You will meet people of great photographic talent, and great people to boot.

Calendar January/February 2026

(Check the [online calendar](#) for the latest information)

6 Jan, Tue	6:30pm	BOD meeting
9 Jan, Fri		Special Competition Deadline
13 Jan, Tue	6:30pm	Social Time
	7pm	Special Competition: B&W and Abstract
20 Jan, Tue*	6:30pm	Social Time
	7pm	Denise Silva: "Minimalism Photography"
27 Jan, Tue*	6:30pm	Social Time
	7pm	Geff Bourke: "The Art of Bird Photography"
3 Feb, Tue*	6:30pm	Social Time
	7pm	Steve Morison
		Open Competition #3 Deadline
10 Feb, Tue	6:30pm	Social Time
	7pm	Open Competition #3
17 Feb, Tue*	6:30pm	Social Time
	7pm	Hazel Meredith: "Get Creative with the Nik Collection" (Zoom)
24 Feb, Tue*	6:30	Social Time
	7pm	Joel Robinson: "Creating Whimsical Worlds"

*Check the [online calendar](#) to see if this meeting is Zoom-only or hybrid.

In Person Meeting Place

Lakewood Baptist Church, 255 Atlantic Avenue, Warwick

Directions: (From I-95, either north or south) Exit 14 to RI Route 37 connector heading East, go to the very end of Route 37 connector. This will curve you around and place you on Post Road northbound. You should see Gregg's Restaurant on the left just after you go under Route 37 connector.

Continue north on Post Road, Watch for McDonald's & Walmart on the right. About ¾ mile further north is a traffic light at Atlantic Ave, turn right. Continue ¼ mile to another traffic light at Warwick Ave. Go straight across Warwick Ave. at a slight left angle. Continue on Atlantic Ave. and the Church is on the left and parking lot is on the right.

How We Use AI (Editorial Transparency)

We use AI tools—primarily ChatGPT—to assist with drafting and editing parts of this newsletter. PSRI editors set direction, fact-check, and approve all final text. We also use AI for grammar, clarity, and styling as needed.

Unless noted, all photographs are made by PSRI members. If AI is used to generate text or create/alter an image beyond standard edits, we label it clearly as such.

Upcoming Meetups



Photo by Lauren Lambert

Magic Wings Butterfly Conservatory

Thursday, January 15, 2026

281 Greenfield Road, South Deerfield MA

Admission fee: \$16; seniors (62 and over) \$14

Meet outside the gift shop at 10:00am

(No tripods allowed)

RSVP to Lauren at 401-573-9612

For more information about the Conservatory, visit their website at <https://magicwings.com/>

We Need You!

Be Part of the Next PSRI Newsletter!

We'd love to share your creativity! Whether it's a great photo, a story from a recent shoot, or a helpful tip, your contributions make our newsletter shine.

Email your submissions to PSRI-newsletter@psri.us and join in the fun of celebrating photography together!

Coming soon: A special edition of our newsletter In Focus dedicated to AI and photography—focussing on exploring creative possibilities, practical tools, and how emerging technology is reshaping the way we imagine, make, and analyze images.

Competition Dates 2026

Special Competition	January 13, 2026 <i>Entry due date: 9 January 2026</i>
Open Competition #3	February 10, 2026 <i>Entry due date: 3 February 2026</i>
Open Competition #4	March 17, 2026 <i>Entry due date: 10 March 2026</i>
Men vs Women Competition	April 28, 2026 <i>Entry due date: April 14 2026</i>
Open Competition #5	May 26, 2026 <i>Entry due date: 19 May 2026</i>

To compete in the PSRI Image Competition, your membership must be current and you have to log in to the website (psri.us). For more information about the specific rules, visit the [competition page](#) on the website. There you will also find the forms to enter your photos.

PSRI Special Competition

On Tuesday, January 13, 2026 we will have a special photo competition with two fun and creative categories: Black & White and Abstract. The abstract images can be color and/or B&W.

Each member may enter a total of four images. The two categories are Abstract and Monochrome. All the images can be in one category or the other, or split between the two categories in any combination (1+3, 2+2, 3+1) **Entries are due by January 9, 2026.**

Here are a few websites if you're looking for a bit of inspiration:

Abstract (color and B&W):

canadiannaturephotographer.com/blackandwhiteabstracts.html

annstracts.com/gallery/

creativeislandphoto.com/blog/natural-abstracts-in-photography

Black & White:

digital-photography-school.com/a-collection-of-powerful-black-and-white-images/

reedhoffmann.com/creating-more-powerful-black-and-white-photos/



Men vs. Women Challenge

Get ready for a fun, friendly photo face-off in PSRI's Men vs. Women Challenge. Each pair (one man, one woman) is randomly assigned a unique category and submits one digital image. Preferably, entries should be new but can be from your archives.

Our panel of two judges—one male and one female—will score each round. The gender with the most points at the end of the night takes home the ultimate bragging rights for the year.

Want to join?

If you haven't signed up yet, contact Tara Marshall to get involved.

Submission Deadline: April 14, 2026

The Big Event: Tuesday, April 28, 2026 (During our regular club meeting)

Open Competition #2 Winning Images



Noreen Berthiaume



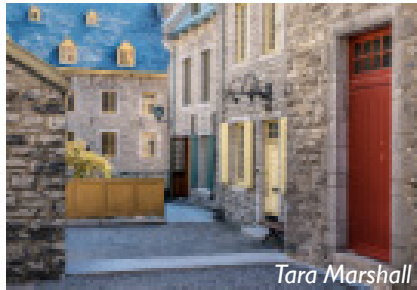
Lorraine Anderson



Chris Williamson



Mike Di Stefano



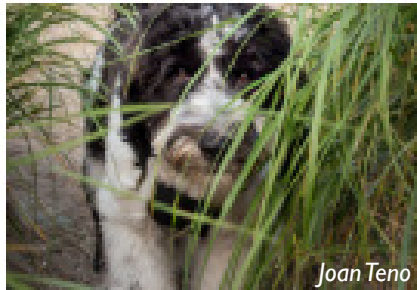
Tara Marshall



Nancy Tynan



Syed Rizvi



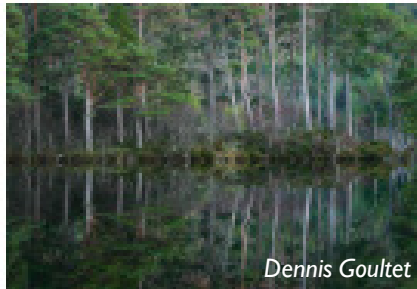
Joan Teno



Dave DeMarco



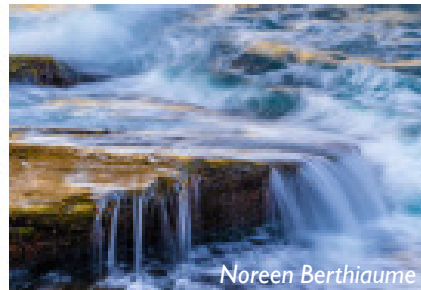
Tara Marshall



Dennis Goultet



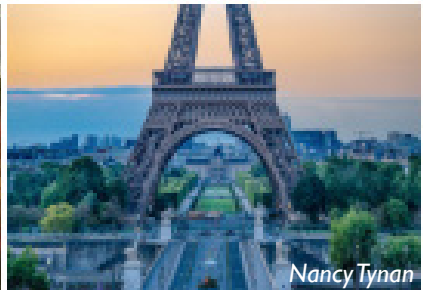
Dave Volkin



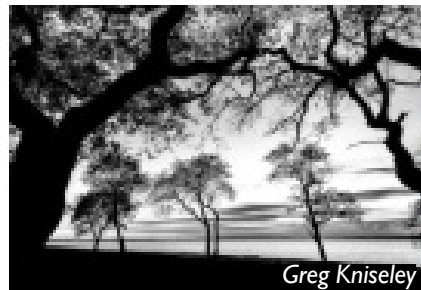
Noreen Berthiaume



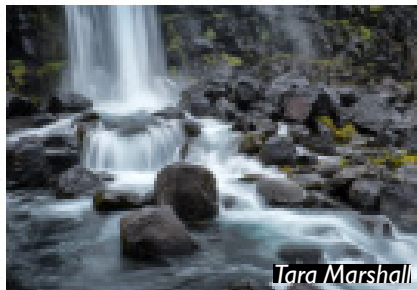
Lincoln Smith



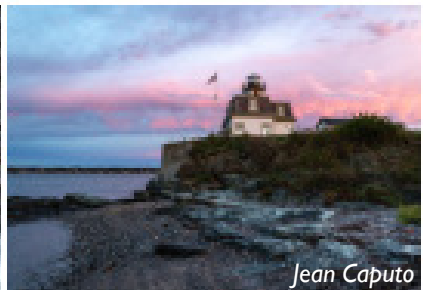
Nancy Tynan



Greg Kniseley



Tara Marshall



Jean Caputo

To see the winning images in full size, [click here](#)

Personal PROJECTS

BY MIKE DOOLEY

Greetings, fellow photographers!

Grab a cup of coffee, settle into your favorite reading chair. This will be short but sweet.

As we roll into a brand-new year—clean calendar, fresh pages, big possibility energy—I want to plant a simple idea in your head: start a photo project.

Not a “someday when I have time” project. Not a “this will probably never happen” idea. A real, honest-to-goodness project. One that belongs to you.

Here’s the thing I’ve learned over the years: projects give your photography a heartbeat. They focus your wandering eye. They quiet that little voice that says, *What should I shoot today?* Instead of chasing random pretty things (which, don’t get me wrong, is still allowed), a project gives you a compass. A gentle nudge in a direction.

And the best part? A project can be anything.

Maybe you’ve had one of those “wouldn’t it be cool if…” thoughts float through your brain while doing the dishes or waiting in line at the grocery store. Wouldn’t it be cool to make a photo book? Or a calendar? Or to finally do something with all those images sitting quietly on your hard drive, wondering if they’ll ever see the light of day?

That’s a project whispering to you.

Or maybe your project lives behind the lens. A place close to home that means something to you—a beach, a park, a downtown street, a quiet corner of the world where time seems to slow down. What if you photographed it throughout the year? Morning light, evening light. Sunny days. Moody days. Snow, rain, fog, blazing summer heat. Same place. Different moods. Different stories.

You could even add a creative constraint. Pick one focal length and commit to it. Every. Single. Shot. Bonus points if it’s a focal length you normally avoid like overcooked Brussels sprouts.

For example, I’ll let you in on a little confession. I almost live at 16mm on my 16–35 lens. Wide, wide, wide. I love it. But what if my project forced me to see the landscape through a long lens? A 70–200. Suddenly I’m not photographing everything. I’m hunting for the quiet details—the little gems. A sliver of light. A curve of shoreline. A moment most people walk right past.

That’s growth. And growth is sneaky fun.

Now, here’s the important part. Take your project seriously—but don’t turn it into work. This is play with purpose. Set a few goals. Give yourself some tasks. But keep it light. Curious. Joyful. This isn’t about perfection. It’s about exploration.

A standard statement in my presentations and workshops over the year is that I want you to play with the reckless abandon of a child. A 5 year old with a pad of blank paper and the big old box of Crayola crayons, and no thought of rules or techniques. Just an idea and a desire to create.

Think of it as creative recess.

Some project ideas to get the gears turning:

- A photo book documenting one meaningful place over a year
- A calendar built from your favorite images (great gifts, by the way)
- One location, photographed in every season
- One focal length for the entire project
- A “small details” project—textures, patterns, quiet moments
- Morning light only... or golden hour only
- A weather project: fog, rain, snow, clouds, drama
- A color-based project (blues, neutrals, earth tones)
- Re-photographing old images to see how you have changed

And here’s what projects give back to you:

- Focus and direction when motivation wobbles
- Creative confidence (because you’re showing up with intention)
- A deeper connection to your subject—and to yourself
- Better storytelling in your images
- A reason to pick up the camera even on “meh” days
- Momentum... and momentum is magic

If there’s one thing I want you to carry into the new year, it’s this: your photography deserves your attention. Not pressure. Not stress. Just presence.

So pick something that makes you curious. Set a few gentle rules. Then go play. Explore. Get lost. Surprise yourself.

And when December rolls around, you’ll look back and realize you didn’t just take photos—you told a story.

Now go on. The new year is waiting.

Ask AI

Yet another article from me that points out the ever growing capabilities of AI tools' impact on our photography. The vast majority of time we have discussed this has revolved around how these tools can physically alter an image and how we fit that technology into our legacy Club rules regarding competition.

But this piece goes well beyond that by letting ChatGPT explain for itself the recently upgraded version of its image processor and its' ability to give feedback on a deep and wide range of facets of an image.

Here is the question I posed of v5.2:

Question:

What is new with your image capabilities?

Answer:

Here's a clear, practical overview of what's new (and meaningfully different) with my image capabilities, especially relevant for photography, visual analysis, and creative workflows.

1. Much Stronger Image Understanding (Analysis, Not Just Description)

I can now **analyze images in depth**, not just describe what's visible.

What that means in practice:

- Identify **composition choices** (leading lines, balance, negative space)
- Diagnose **technical issues** (perspective distortion, lens-induced warp, uneven lighting)
- Read and interpret **EXIF-like clues** from the image itself (lighting direction, likely focal length ranges, camera angle)
- Compare multiple images and explain why **one works better than another**

This is especially useful for:

- Critiques for club competitions
- Teaching moments (what to fix, why it matters)
- Post-processing decisions before you even open Lightroom or Photoshop

2. Much Better Editing Guidance (Step-by-Step, Tool-Specific)

I can now give **very precise, tool-aware instructions** for editing workflows, including:

- Photoshop (Perspective Warp, Adaptive Wide Angle, Transform, Generative Fill)
- Lightroom / Lightroom Classic (local masks, tone curves, color grading logic)
- When to choose one tool over another — and when not to use AI features

You've already seen this in action with things like:

- Diagnosing panoramic warp
- Choosing Perspective Warp vs Adaptive Wide Angle
- Explaining why a tool "isn't working" based on image geometry

This guidance is **procedural**, not generic.

3. Image Editing & Generation (When You Ask for It)

If you request it explicitly, I can:

- **Generate images** from a detailed prompt (concept art, illustrations, mockups)
- **Edit images** you upload (remove elements, change backgrounds, stylistic changes)

Important distinctions:

- I do not automatically generate images unless you ask
- I do not alter your images without permission
- I won't fabricate photojournalistic or deceptive imagery
- For photographers, this is most useful for:
 - Concept previews
 - Visualizing composite ideas

Teaching examples (e.g., "what if the light came from here instead?")

4. Image Groups in Explanations (Curated Visual Context)

When appropriate, I can embed curated image sets to support explanations — for example:

- Comparing photographic styles
- Showing examples of lighting patterns
- Demonstrating pose, wardrobe, or aesthetic differences

These are **reference visuals**, not stock dumps, and I only use them when they genuinely add clarity.

5. Text-in-Image Reading Is More Reliable

I'm better at:

- Reading signage, labels, camera screens, menus
- Interpreting screenshots (settings panels, software UI)
- Extracting structured information from images

This helps when you share:

- Camera menus
- Software dialogs
- Printed materials or diagrams

6. Practical Limitations (Worth Knowing)

Still important to understand what I can't do:

- I don't see RAW files the way your editor does (no histograms unless visible)
- I can't perfectly identify exact lenses or camera models from an image alone
- I won't guess identities or sensitive attributes from images

Bottom Line (Especially for You)

Compared to earlier versions, the biggest leap is this: I'm now far more useful as a **visual thinking partner** — someone who can look at an image the way a knowledgeable photographer or instructor would, explain why something works or doesn't, and guide you toward concrete fixes.

If you want, next we can:

- Run a full critique on one of your images
- Use an image as a teaching example for PSRI
- Compare styles of photographers using visual references
- Walk through a real edit decision tree from capture to final output

Q Can you critique this image from a monochrome point of view? Is it photo club competition-worthy? What should I do more or less of? I don't work in monochrome often and want to improve. I'm thinking of calling it "Stand Up to the Sea," but I'm open to other titles.



Competition Potential

This is a strong monochrome image and absolutely worth entering in a club competition. It succeeds because it's about form, gesture, and tone, not just a color image converted to black and white. The tree reads as a sculptural, almost figurative subject, and the foggy sea and sky work well as negative space.

Tonal Analysis

Tonal separation is effective, with good texture in the bark and a restrained, believable sky. One possible refinement is in the lower third, where the darkest tones cluster. You could either slightly lift the foreground shadows or darken them further so the base feels more intentional. A very slight crop from the bottom could also simplify the foliage, though this is optional.

Compositional Strength

Composition is one of the image's strongest points. The tree's posture feels defiant, which supports the title, and the diagonals create tension without chaos. The negative space gives the form room to stand.

Monochrome Technique and Refinement

From a monochrome craft standpoint, focus on subtle dodging and burning rather than global contrast—especially along the main trunk and at branch intersections. Avoid adding clarity or darkening the sky for drama; the restraint you've shown works in your favor.

Titling Options

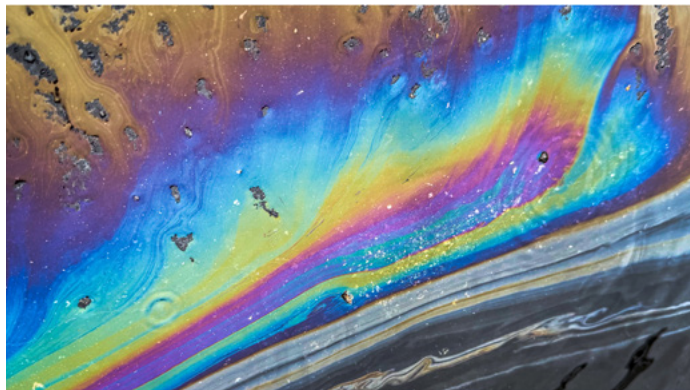
Stand Up to the Sea is a strong, readable title. Alternatives might include Against the Tide, Unbowed, or Still Standing.

Final Summary

Overall, this is a confident black-and-white photograph that should read well in a photo club competition.

SEEING COLOR by Mary Doo

On a recent drizzly morning at my auto mechanic's shop, I saw a stream of colorful oil-stained water drifting toward a low spot on the asphalt pavement. It looked like a kaleidoscopic ribbon of blues, purples, and golds—an abstract painting in the making. I recalled seeing something similar before, at least in concept. (PSRI old-timers may remember Sandra Gaumont's award-winning image of colorful water captured in a gutter.)



Motor Oil Kaleidoscope

Where Colors Began - Religious discussions aside, I believe “Let there be light” was the universe's first physics lesson. Without light, nothing is visible in the vast darkness. When light shines into darkness, we begin to see different colors as objects interact with that light. Some colors are absorbed; some are reflected off the surface. The reflected colors are what we see.

Being a photographer for many years, I always thought composition was king—hence my obsession with the rule of thirds, leading lines, forms, and shapes. But I didn't really know until years later that most of my compositions were centered around color. When I see something interesting, most likely it has colors that are compelling. Then I compose around that. I suspect you probably do the same.

It has taken me years to learn to be “present”—to consciously notice that color is everywhere, waiting to be discovered. The photographer's task isn't always to seek out dramatic scenes, but to be ready to respond when color reveals itself. When I look back at my images and notice recurring colors, I understand my own visual voice more clearly.

Color theory is deep and somewhat confusing—at least to me. I've lost count of how many times my eyes glazed over hearing about millions of colors, 256 shades in Adobe, RGB, CMYK, ProPhoto, Kelvins, and white balances. The last one is slightly more palatable.

But advertisers understand color deeply. They use color theory and psychology brilliantly to sell products. I recently learned that Coca-Cola is the best-selling item at Costco—a fact unlikely explained by taste alone. I remember seeing

Coke-red buildings and billboards, especially in developing countries. Perhaps we photographers, too, can bring more color intentionality into our images—whether for community, the environment, or simply for our own joy.

The Language of Colors - Among nature photographers, we especially love the gentle beauty of dawn and dusk—the alpenglow, the blue hours. We're drawn to the passion of red, the freshness of green, the vitality of orange, the energy of yellow, the luxury of gold, the majesty of purple, the peace of white, and yes—the introspection of blue and the mystery of black.

The colors we gravitate toward change with seasons, life stages, and emotional states. During calmer periods, we're drawn to harmony. At other times, we seek contrast. Our photographs become visual journals—recording not just what we see, but also reflecting how we feel.

It's worth noting that cultures interpret colors differently. White signifies weddings in the West but mourning in the East. Red means joy and weddings in the East, but can be alarming in the West. Colors are universal, yet culturally nuanced.

Colors of the Spirit

- If Western color theory is about physics and psychology, then the colors of the Himalayas are about the soul and the elements. In Buddhist cultures such as Nepal and Tibet, color isn't decoration—it's sacred language, seen in the prayer flags flying across mountain passes:



Prayer flags in 5 colors

Blue for sky

White for air

Red for fire

Green for water

Yellow for earth

These aren't random choices—they're prayers for balance, carried by the wind.

Yellow (or saffron) is often reserved for the highest teachings and renunciation. Even architecture speaks in color: the stark white walls of stupas represent purity, adorned with strands of five-color flags.

The Boudhanath Stupa in Kathmandu is one of the world's largest spherical stupas. Its massive white dome represents the universe and the earth element, while the 13 levels of the spire represent the stages humans must pass through to achieve Nirvana. Every color—from gold to prayer flags—holds meaning. Traditionally, the five colors of the prayer flags appear in a specific order to maintain harmony in the universe.



Boudhanath Stupa (Nepal) with 5 color prayer flags



Nepali woman practicing "Prostration" at the Stupa, aligning with the colors of spiritual goals

Prostration as Prayer - The Nepali woman who appears crawling on the floor practices "prostration kora"—a devotion beyond what most pilgrims do. While others walk the clockwise circuit, she endures this physically draining meditative exercise. Watching her, I could almost feel the strain—it's no easy feat. In Tibetan and Nepali tradition, this is more than prayer; it's a physical practice designed to "trample the ego." Through the sacred colors she wears, she absorbs their spiritual qualities—blue for knowledge and healing, red for life force and compassion.



Sadhus (holy men) in saffron and yellow, representing the fire of spiritual purity

The Sadhus (Holy Men) dressed in vibrant colors, have renounced worldly life in dedication to the divine. Saffron represents spiritual fire that burns away ego and desire. Yellow symbolizes humility and stability. Red and white body paint remind us of both impermanence and ultimate reality.



Lighting butter lamps to dispel darkness, with the golden light of internal wisdom

The Light of Knowledge - In the glow of butter lamps, golden light represents knowledge dispelling ignorance. Yellow reflects renunciation and grounding; red symbolizes compassion and life force. Together, these lights create something sacred in the darkness.



One Stop Laundry: The vibrant blue and yellow of community and service

Colors in Everyday Life - A neighborhood laundry painted in blue and yellow reflects the colors of trust and friendliness. Yellow signals visibility and accessibility; blue conveys dependability. Chosen intentionally, these colors communicate welcome and reliability.

A Joyful Celebration!

- Finally, a celebration of color itself. Umbrellas burst overhead in a rainbow spectrum. The girl in the center of the street, wearing red, links us back to that first colorful image on the mechanic's asphalt.

Color asks us to slow down and pay attention. Like music, it doesn't need explanation to be felt. When we allow color to lead rather than follow, our photographs are likely to gain depth and intentionality.



Celebration of Colors!

So look around—color is everywhere, waiting to be noticed to inspire your creativity.

35th PSRI FOOD COLLECTION

On Tuesday night, December 16th, at our Christmas Party, we held our 35th Annual Food Collection to help those in the community who deal with food insecurity. I set a goal of 250 lbs. and we collected 392 lbs. of non-perishable food items (which was 182 lbs. more than last year), which was delivered to West Bay Marketplace here in the city of Warwick.

I want to thank everyone who brought food and those who gave me money to shop on their behalf. Your generosity was overwhelming and it means a lot to me that you supported this cause, which is very dear to my heart.

I volunteer along with our new member Manny Alves at West Bay



Photo by Rob Mattera

Marketplace every Friday afternoon. I see people with full-time jobs who still can't afford to keep up with grocery expenses. The need is even greater than last year. Last year they were serving 390-480 households each week (1,248-1,536 individuals) and this year they are serving

460-590 households each week (1,472-1,888 individuals) and that is only one food bank.

The RI Community Food Bank has 137 agencies in RI that they give food to. Also, there is a tremendous number of local churches and many other organizations that help out.

Another interesting fact is that from July '24 to June '25 West Bay Marketplace received 866,722 lbs. of food to distribute which includes what the RI Community Food Bank delivered to them. For the first 11 months of this year Lakewood Baptist Church has delivered 8,423 lbs. of food (which includes 4,450 boxes of cereal) to West Bay Marketplace.

Lincoln Smith

Advertise with PSRI!

Contact us at PSRI-newsletter@psri.us if you want to advertise in our newsletter.

PSRI Newsletter Advertising Rates as of January 1 2025.

Size	Cost per issue	Cost for 6 issues
full page (8.5"x11")	\$95	\$475
half page (4"x11" or 8.5"x5.5")	\$60	\$300
quarter page (4"x3")	\$35	\$175
business card size (2"x3")	\$20	\$100

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"WE FOCUS ON SERVICE" PROUDLY SERVICING CAMERAS SINCE 1978

PHOTO & VIDEO EST. 1983

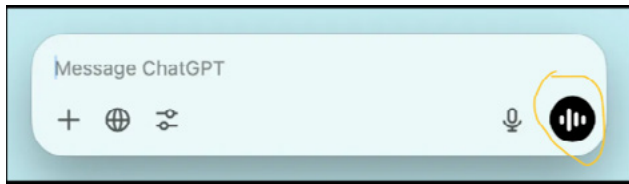
Hunt's

Hunt's Photo & Video,
located at 66 Branch Ave
in Providence, offers PSRI
members a 10% discount on
accessories.

Voice as a Creative Tool: Beyond the Keyboard

By Bob Mattera In this issue we hone in on one of the most advanced features of ChatGPT using a simple and tucked away button called the Voice/Soundwave button. The image below is a selection of ChatGPT's input bar with the Voice/Soundwave button circled.

I uploaded this image to go along with the question listed below. The answer is verbatim and shows one of the amazing and unique features of these tools.



Question:

Take a look at your menu bar, particularly the voice/soundwave button. Did I once read you could conduct a mock job interview? Could you be a part in a debate?

Answer:

Yes to both—and the voice/soundwave button you circled is exactly what enables those kinds of interactions.

Here's what that button does and how it applies to your examples.

What the voice / soundwave button enables

When you tap (or click) the soundwave icon, you switch from text chat to live voice conversation. In this mode:

- You speak naturally instead of typing
- I listen and respond out loud, in real time
- The exchange feels closer to a phone call or in-person conversation
- You can interrupt, ask follow-ups, or steer the conversation dynamically

It's designed for back-and-forth interaction, not just dictation.

Mock job interviews

Yes—you absolutely read that correctly.

Using voice mode, I can run a realistic mock interview, including:

- Acting as the interviewer (HR, hiring manager, technical lead, etc.)
- Asking common or role-specific questions
- Adapting follow-ups based on your answers
- Keeping a professional or conversational tone
- Providing feedback afterward on:
 - Content of your answers
 - Clarity and structure
 - Confidence and pacing

You can pause, restart, or say something like “give me tougher questions” or “make this a second-round interview.”

This works especially well in voice because it mirrors real interview pressure and timing.

Participating in a debate

Also yes.

In voice mode, I can:

- Take one side of a debate (you choose which side I argue)
- Moderate a debate between positions
- Switch roles mid-conversation if you ask
- Challenge your points with counterarguments
- Adjust tone: civil discussion, academic debate, or adversarial cross-examination

This is useful for:

- Practicing public speaking
- Stress-testing arguments
- Preparing for panels, meetings, or classroom discussions

Because it's spoken, it helps surface verbal habits that text doesn't—interruptions, hesitations, pacing, etc.

Other things voice mode is good for

A few additional examples that often surprise people:

- Practicing presentations or speeches
- Talking through ideas while walking or driving
- Language practice (including Italian, if you want pronunciation help)
- Brainstorming creatively without typing
- Simulated conversations (client calls, negotiations, difficult discussions)

Bottom line

The soundwave button isn't just “speech-to-text.”

It's a live conversational mode where I can:

- Play roles
- React in real time
- Hold structured or adversarial conversations
- Coach you through spoken performance

If you want, next time you can simply say something like:

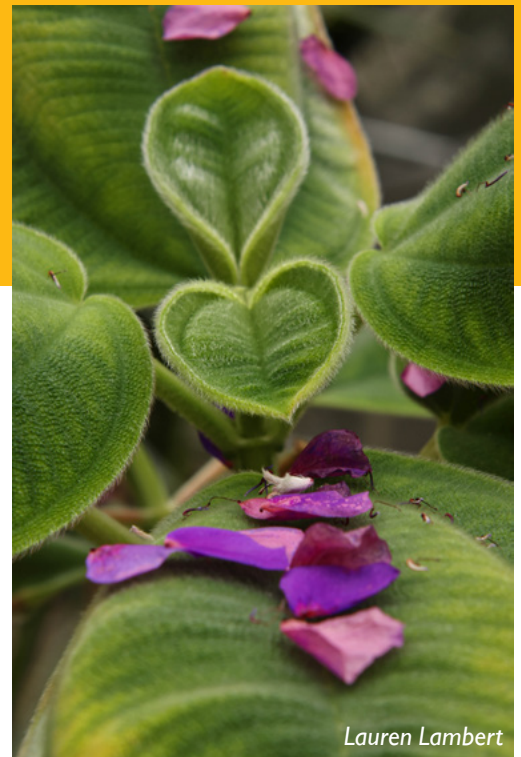
“Let's do a mock interview for a mid-level IT contract role,”
or

“Take the opposing side and debate me on this topic.”

No setup required—just tap the button and start talking.

Roger Williams Park BOTANICAL CENTER meetup

By Lauren Lambert. On November 30th, The Roger Williams Park Botanical Center was transformed into a warm, sparkling holiday escape. PSRI members wandered through the various indoor greenhouses, their cameras drawn to every corner where scenes unfolded in vibrant detail—miniature trains chugging through tiny villages, trees draped in festive ornaments, and stunning displays of red, pink, and white Poinsettias. Mischievous gnomes peeked out from unexpected hiding places, including a tranquil fish pond. With each turn, a new discovery invited another photograph.



Lauren Lambert



Tom Backman



Lauren Lambert



Kathy French



Kathy French



Tom Backman

PSRI FLASHBACK: Capturing Moments, Reviving Memories!

Beginning of Digital Photography at PSRI

Dale Douthit (my brother-in-law) was the President from 1998-2000. He was the one who spearheaded the beginning of digital photography at PSRI. We had many meetings at Dale's house and at Shawomet Baptist Church (where Mary Doo was a member) with the people who volunteered to be on the digital photography committee at the beginning of 1998 to decide how to begin.

There were many people against it but, in the Sept./Oct. 1998 Newsletter, Dale wrote that digital photography and printing in the color and black & white categories, for those that want to work in this medium would not be a separate category for digital photography this year. The rules for 1998-1999: Prints for digital were computer generated prints altered by cropping, change in colorization or density, will only be eligible in regular competitions for this year.

In the March/April 1999 Newsletter, Mike DeStefano wrote about a matter before the BOD which will affect each member and is proving to be most difficult to define and resolve. This issue is computer/digital imagery, and how it should compete in club competitions. The two lines of thought are: 1) If a computer is used in any way,

shape or form to produce an image, then it should compete in a totally separate category. 2) Only if the image has been altered or manipulated by the computer, then it should compete in a totally separate category.

In the May/June 1999 Newsletter, Dale wrote that the club had voted to create a new division in our photographic competitions – the Electronic Imaging Division starting in Sept. for the 1999-2000 club calendar year. This division is for prints only and will include images from digital cameras or scanned images. This will include both color and black and white prints. All images must be original to the maker. The additional rule for prints was that all prints made by using the computer must be entered in the new Electronic Imaging Category.

The first Electronic Imaging Competition was held on Oct. 12th, 1999. The following members entered the competition: Dale Douthit, Jim Barbieri, Donna Parker, Joanne Costanza and Barbara Money. The last newsletter I have is March/April 2006 but after looking through my ribbons I believe the Digital Image category started in the 2007-2008 season.

Lincoln Smith

Member Exhibitions

Long time PSRI members Susie Dorr and Greg Kniseley have four photographs hanging in the [RI Center for Photographic Arts](#) "Annual Open Community Member Exhibition." The Center is located at 118 North Main Street in Providence. The exhibition runs until February 13 2026.

More information can be found on their [website](#)



Interested in seeing what the Photographic Society of Rhode Island is all about?

Join as a Guest Member for 30 days. Fill out the [registration form](#) and select the 30 day guest option.

Scan QR code to go to our website





Bob Mattera



Ron Zincone



Bob Mattera



Mary Doo



Mary Doo



Bob Mattera



Mary Doo



Ron Zincone



Ron Zincone



Mary Doo

5th Annual No More Hunger Walk



Bob Mattera



Ron Zincone



Bob Mattera



Ron Zincone



Mary Doo



Mary Doo

Warwick, RI — October 18, 2025
5th Annual No More Hunger Walk
Raises Over \$18,000 to Support Local
Food Pantries

The 5th Annual No More Hunger Walk was held on Saturday, October 18th, beginning at St. Mark's Episcopal Church in Warwick. This year's event gathered an inspiring turnout of 90 walkers, all joining together to help fight food insecurity in the community.

The walk was hosted collaboratively by Concordia Center for Spiritual Living, Lakewood Baptist Church, St. Mark's Episcopal Church, and Woodbury Union Church, Presbyterian. As in previous years, the walk raised funds to support West Bay Marketplace and several other local food pantries serving the Warwick area.

This year's event was a remarkable success, raising \$18,695.80—an increase of nearly \$3,000 from last year's total. Of the funds collected, \$5,568.95 was donated directly to West Bay Marketplace. The remaining amount was allocated to additional organizations working to address hunger in the region, including, Food for the Soul, "HELP END HUNGER" Food Ministry at Lakewood Baptist Church, St. Mark's Food Pantry, Woodbury Union Food Pantry, Pilgrim Lutheran's Food Pantry, Spring Green's Food Pantry and Haiti's Child.

Participants in this year's walk represented a wide range of community groups and congregations, including



Asbury United Methodist Church, The Church of Jesus Christ of Latter-day Saints, Concordia Center for Spiritual Living, Conimicut Village Association, Haiti's Child, Lakewood Baptist Church, Norwood Baptist Church, Pilgrim High School, St. Barnabas Episcopal Church, St. Mark's Episcopal Church and Woodbury Union Church, Presbyterian.

Organizers extend a heartfelt thank you to every volunteer, walker, supporter, and donor who made this year's event possible. The collective effort of the Warwick community continues to make a meaningful impact in the fight against hunger and over the five years we have raised a total of \$64,854.86.

For more information about future events or ways to support local hunger-relief efforts, please contact any of the hosting churches.

Lincoln Smith

Photos: Bernadette van der Vliet

Nature Competition #1 Winning Images



Kimberly Sorrell



Dave DeMarco



Dave DeMarco



Deb Page



Marjorie Lampear



Dennis Goulet



Sunrise in Alaska. Photo by Karl Zuzarte

Committee Chairs

Communications: Karen Johnson-Nieuwendijk psri-communications@psri.us

Digital Image Competition: Noreen Berthiaume digital@psri.us

Excursions and Field Trips: Lauren Lambert psri-fieldtrips@psri.us

Historian: Lincoln Smith

Legal Counsel: Ted Lawson

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Multi Screen Competition: Tara Marshall

Newsletter: Bernadette van der Vliet PSRI-newsletter@psri.us

Nominating: Lincoln Smith

Print Competition: Tara Marshall psri-print@psri.us

Programming: Sue Babin psri-programs@psri.us

PSA, NECCC and NECCC Digital Representative: Mike Di Stefano

Refreshments: Jacqui Nye

Slide Competition: Mike Di Stefano

Student Activities - Mike Di Stefano psri-studentactivities@psri.us

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Welcoming: Doug Ray

PSRI

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